

15424

III
musicalia

J. Dornist



No. 3291

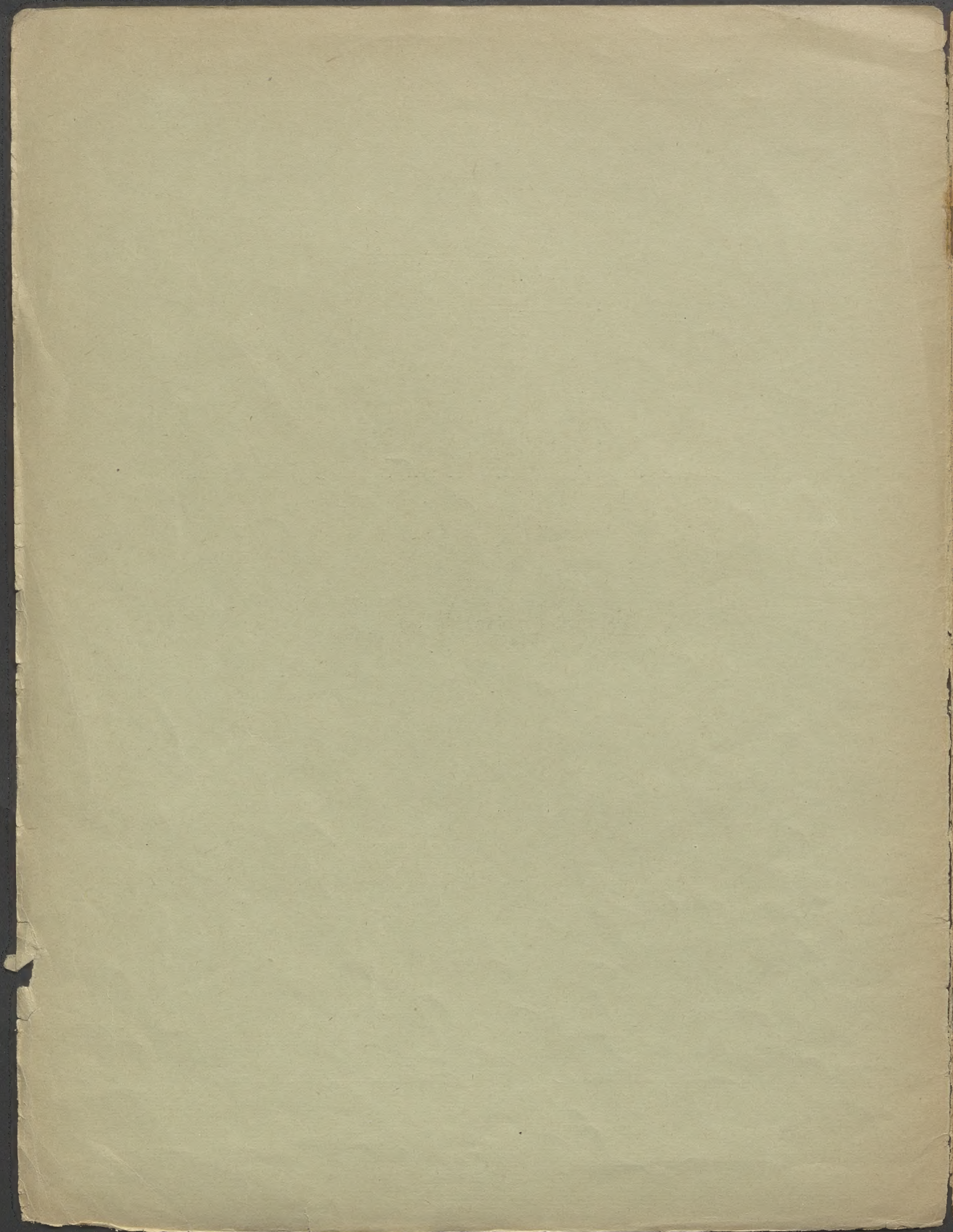
WIENIAWSKI

Deux Mazurkas de Salon

Opus 12

Violine und Klavier

(Marteau)





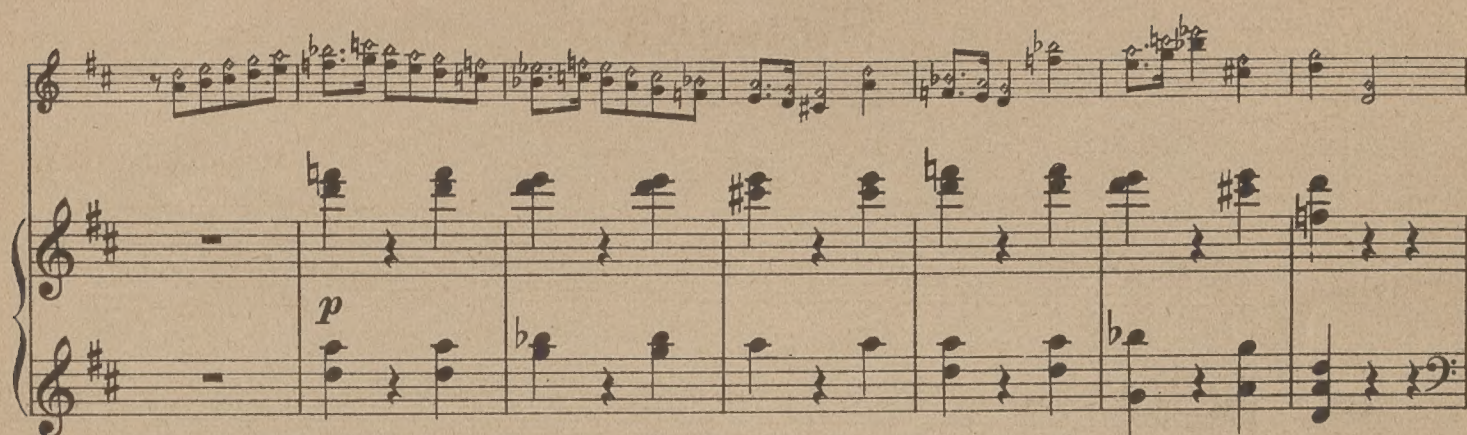
15424
III
Mus.
Sielanka
la Champêtre.

H. Wieniawski, Op. 12.

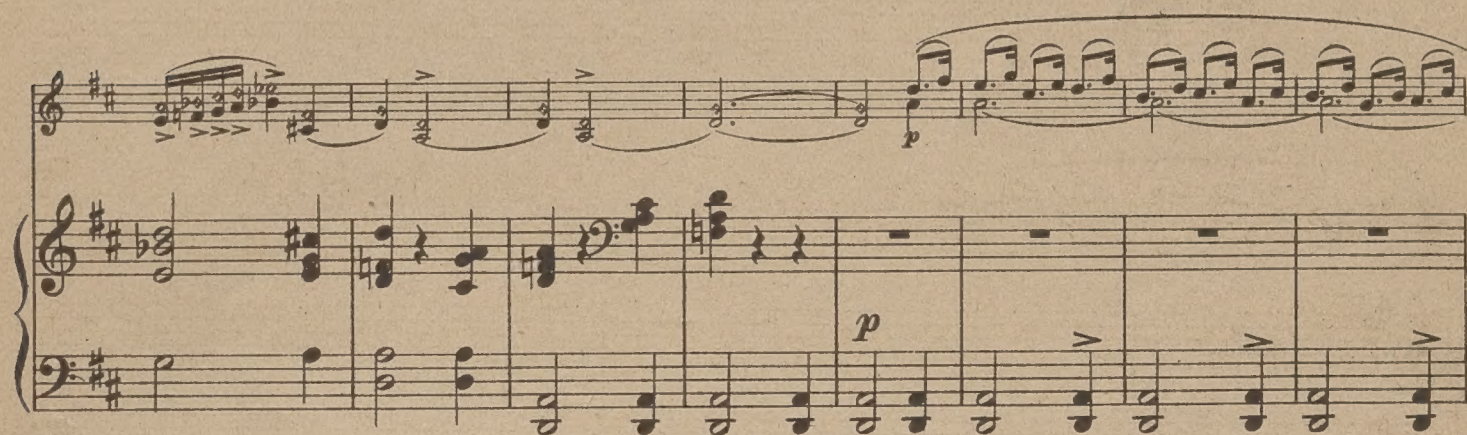
Violino.

1.
Pianoforte.

The musical score is written for Violino and Pianoforte. The Violino part is in the upper staff, and the Pianoforte part is in the lower staff. The key signature is D major (two sharps), and the time signature is 3/4. The score is divided into two main sections. The first section is marked '1. Pianoforte.' and the second section is marked 'a tempo tranquillo'. The Pianoforte part includes a first movement (1.) and a second movement (a tempo tranquillo). The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (p, pp, dim., sf). The lyrics 'dimi - nuen - do' are written below the Violino part in the second section.



First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are a grand staff in treble and bass clefs, also with a key signature of two sharps. The music begins with a rest in the top staff, followed by a series of chords and single notes. A piano dynamic marking (*p*) is present in the bass staff.



Second system of musical notation. The top staff continues the melodic line with various ornaments and slurs. The bottom two staves continue the accompaniment. A piano dynamic marking (*p*) is present in the bass staff.



Third system of musical notation. The top staff features several trills marked with 'tr'. The bottom two staves continue the accompaniment.



Fourth system of musical notation. The top staff includes trills and a 'dim.' (diminuendo) marking. The bottom two staves also include a 'dim.' marking. The system concludes with a 'pp' (pianissimo) marking in both the top and bottom staves.

Marziale.

The musical score is arranged in three systems, each with a violin part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4.

System 1: The violin part begins with a fortissimo (*ff*) dynamic, featuring rapid sixteenth-note passages and trills. It concludes with a pizzicato (*pizz.*) instruction. The piano accompaniment starts with a forte (*f*) dynamic, consisting of steady eighth-note chords in both hands.

System 2: The violin part continues with similar rapid passages and trills, marked *arco*. The piano accompaniment remains consistent with eighth-note chords.

System 3: The violin part features a series of trills and tremolos, with dynamics ranging from *p* to *sf*. It includes the markings *pizz. arco*, *p tranquillo*, and *segue*. The piano accompaniment features a series of half notes in the bass, with dynamics *p* and *sf*.

System 4: The violin part continues with trills and tremolos, marked *p* and *rall.*. The piano accompaniment features half notes in the bass, marked *p* and *rall.*.

Vigorouso.

ff

Vigorouso.

mf

tr

ritard.

Risoluto.

tr

f

poco sostenuto

pizz. arco

colla parte

Chanson Polonaise.

Andantino.

2.

p

p

mf

mf

p

p

mf

mf

Edition Peters.

9492

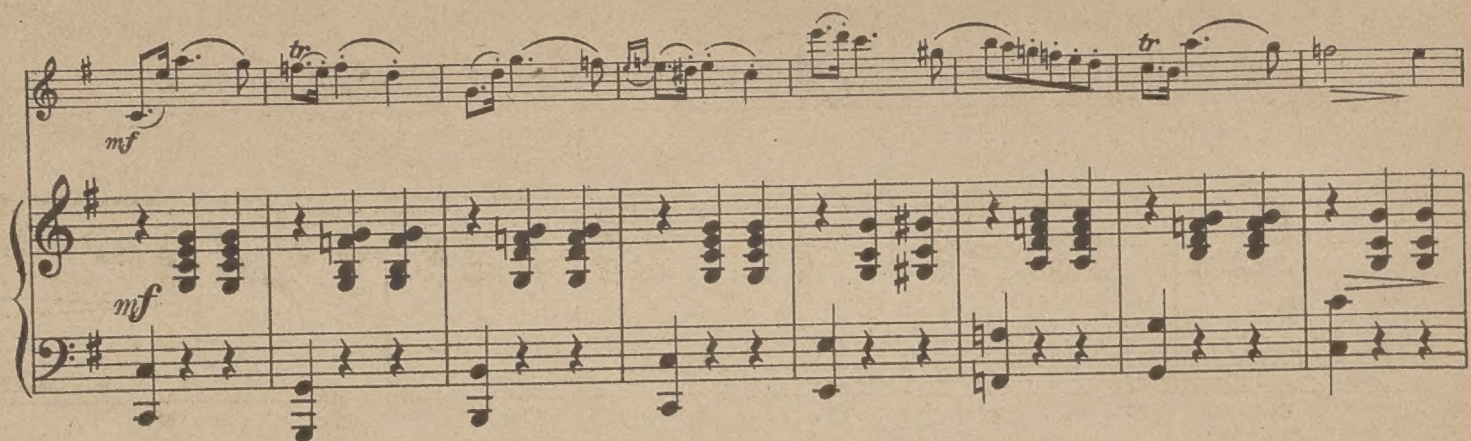
First system of musical notation, measures 1-7. The music is in 2/4 time with a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, including a trill (tr) in measure 7. The lower staff provides harmonic support with chords and single notes. A forte (f) dynamic marking is present in measure 2.

Second system of musical notation, measures 8-14. The upper staff continues the melodic line. The lower staff has rests for measures 8-12, followed by a new rhythmic pattern in measures 13-14. Performance markings include *poco stringendo* above the upper staff in measure 8, *a tempo* above the upper staff in measure 13, and *mf* below the upper staff in measure 13. The lower staff also has *poco stringendo* in measure 8 and *mf* in measure 13.

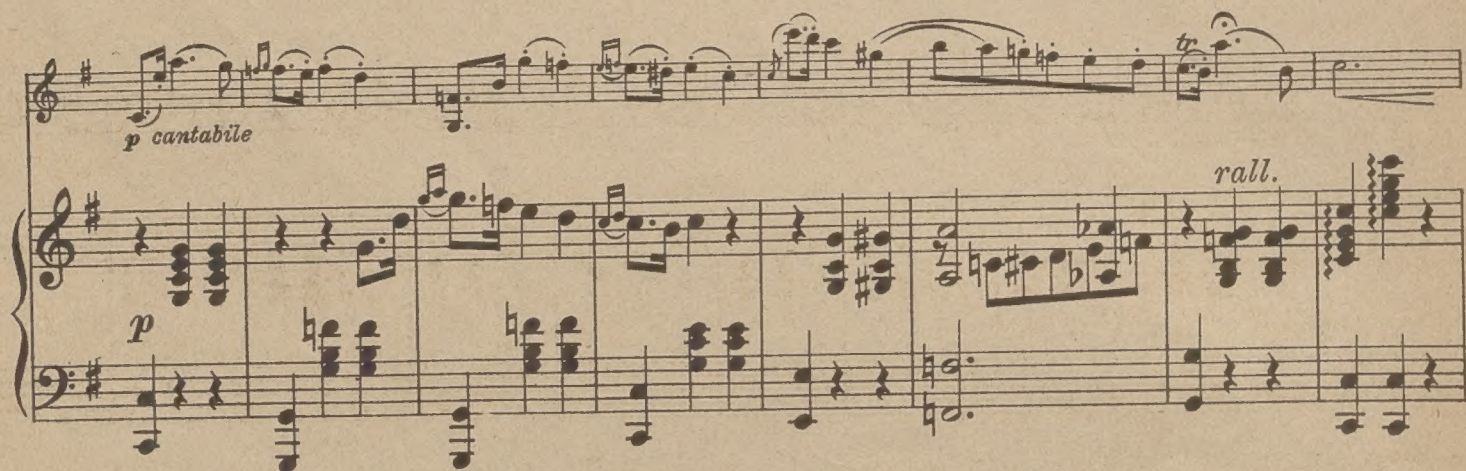
Third system of musical notation, measures 15-21. The upper staff continues the melodic line. The lower staff has rests for measures 15-19, followed by a new rhythmic pattern in measures 20-21. Performance markings include *rall.* above the upper staff in measure 20 and *rall.* below the upper staff in measure 20.

Fourth system of musical notation, measures 22-28. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides harmonic support with chords and single notes. Performance markings include *Maggiore. Vigoroso.* above the upper staff in measure 22, *ff* below the upper staff in measure 22, and *Vigoroso.* above the upper staff in measure 22. The lower staff also has *f* in measure 22.

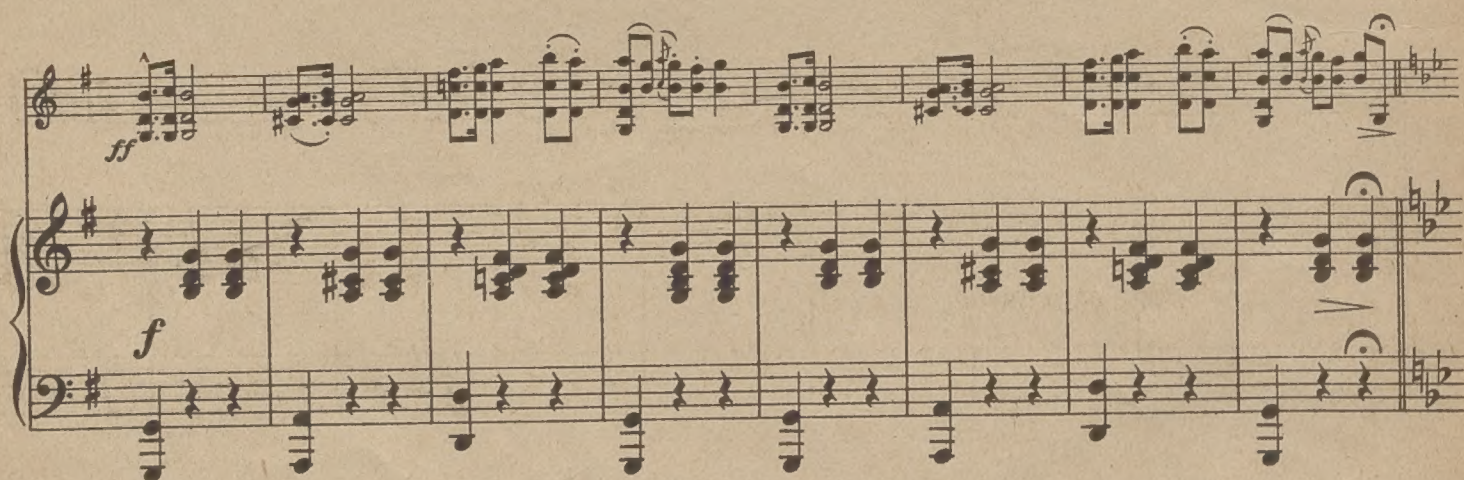
Fifth system of musical notation, measures 29-35. The upper staff continues the melodic line. The lower staff provides harmonic support with chords and single notes.



First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. It contains a melodic line with trills. The lower staff is in bass clef with the same key signature and dynamic marking, featuring a harmonic accompaniment of chords.

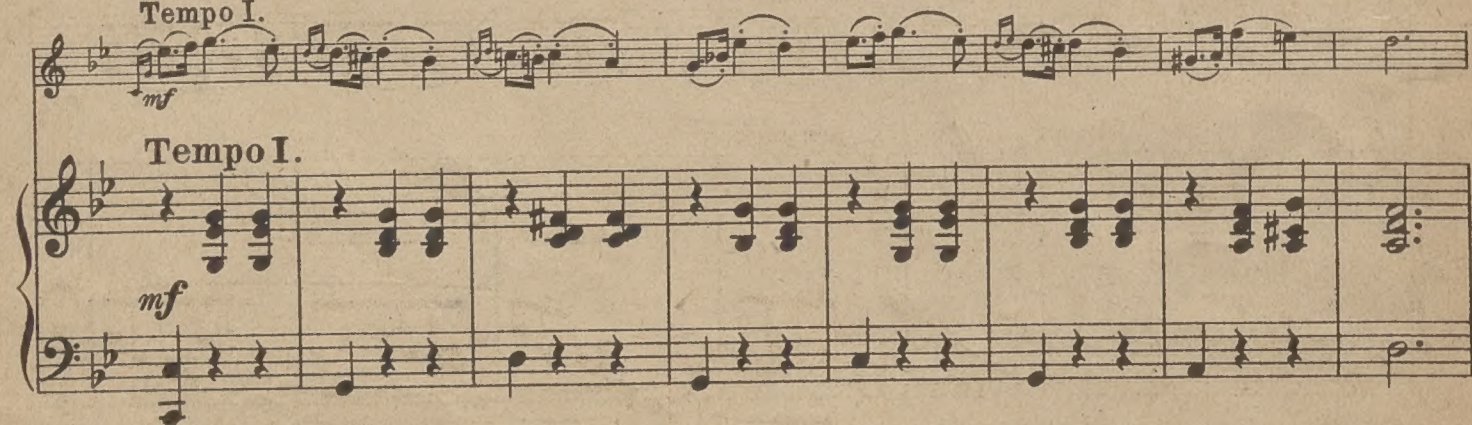


Second system of musical notation. The upper staff begins with a dynamic marking of *p cantabile*. The lower staff begins with a dynamic marking of *p*. The system concludes with a *rall.* (rallentando) marking over the final measures.



Third system of musical notation. The upper staff begins with a dynamic marking of *ff* (fortissimo). The lower staff begins with a dynamic marking of *f* (forte). The system ends with a double bar line and repeat dots.

Minore.
Tempo I.



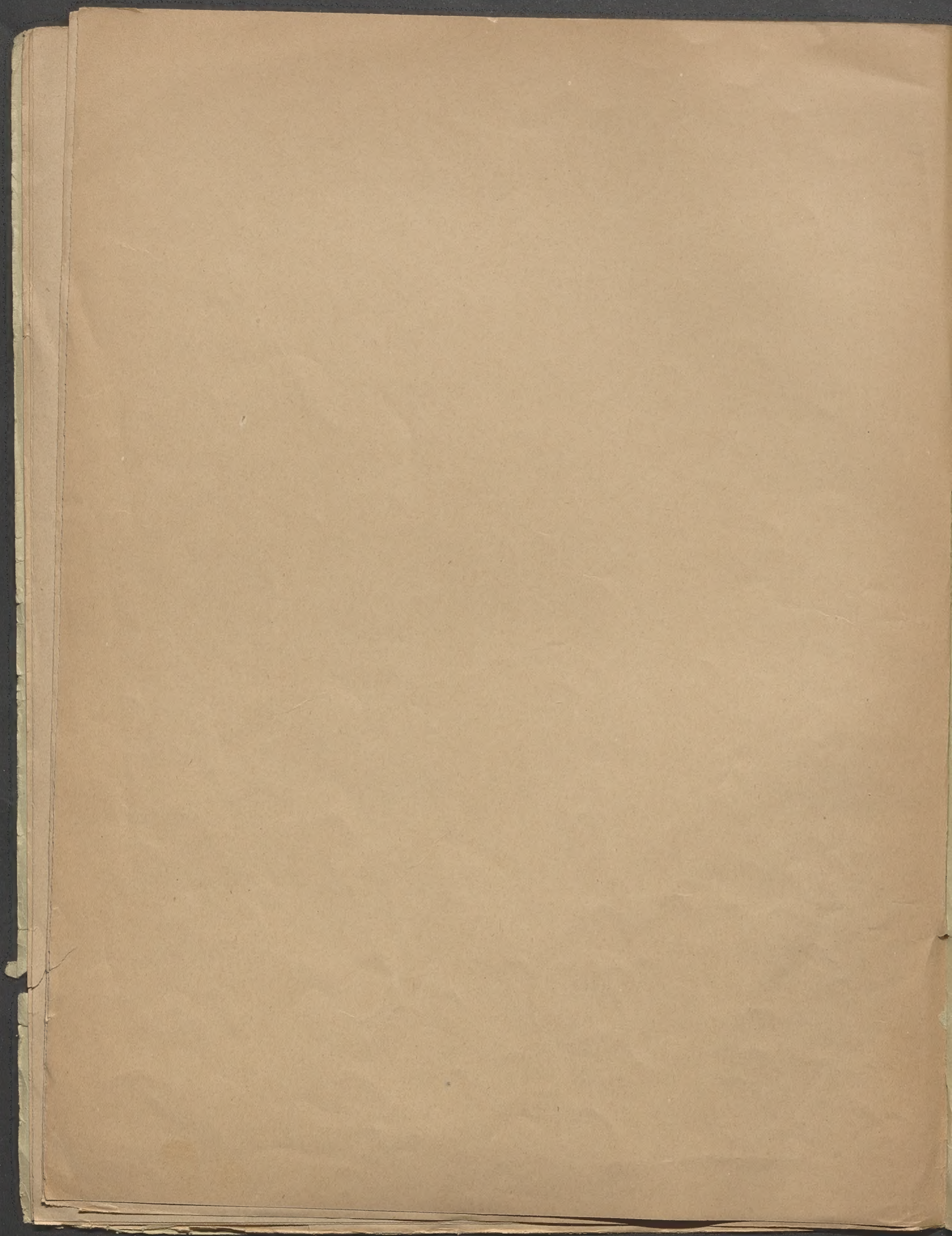
Fourth system of musical notation. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with a dynamic marking of *mf*. The system is marked with *Tempo I.* and concludes with a double bar line and repeat dots.

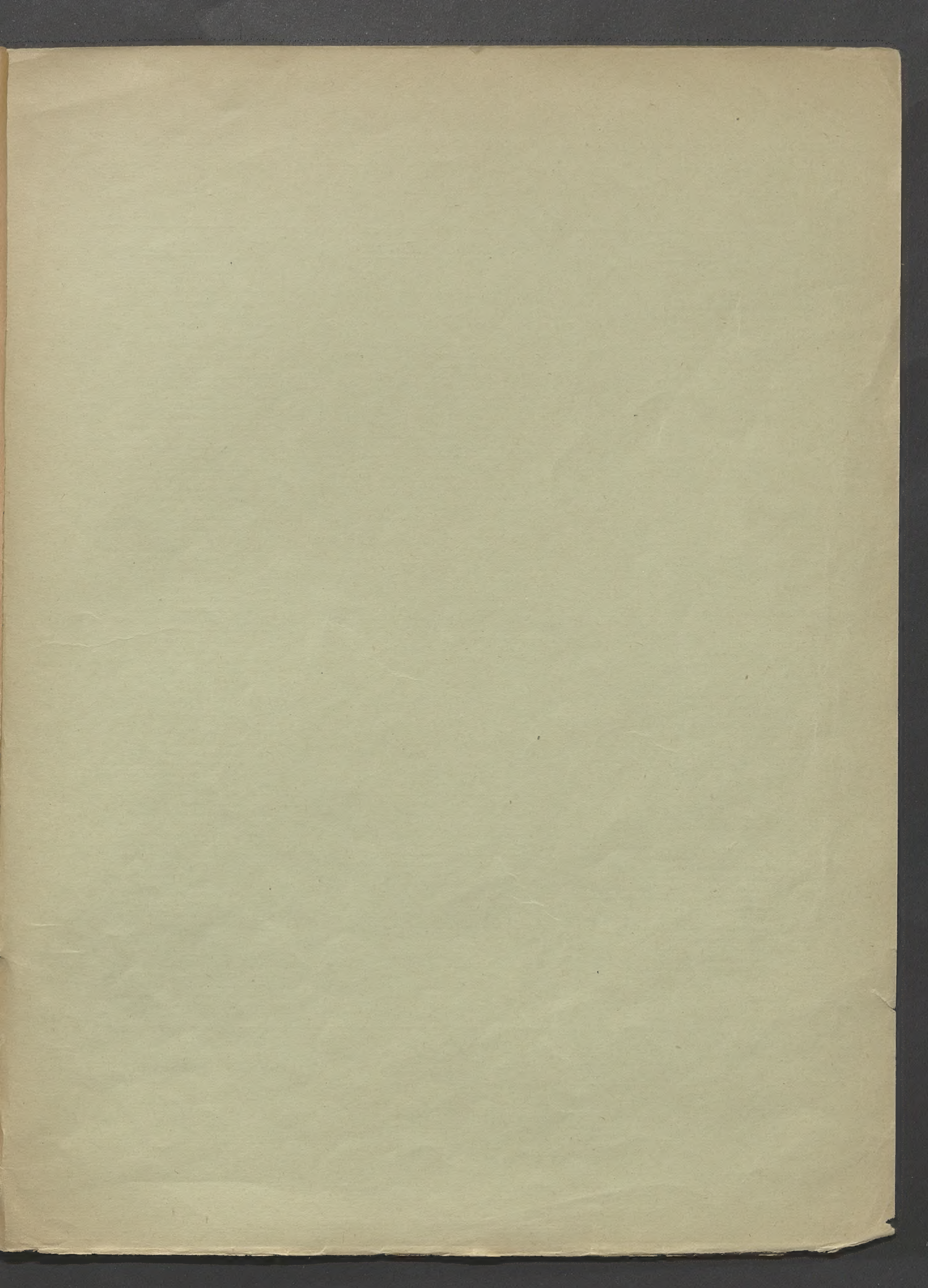
First system of musical notation. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a *pp* dynamic marking. The lower staff is in bass clef, also with a key signature of one flat and a common time signature. It begins with a *pp* dynamic marking and a *Red.* marking below the first measure.

Second system of musical notation. The upper staff continues the melody with a *mf* dynamic marking. The lower staff continues the accompaniment with a *mf* dynamic marking.

Third system of musical notation. The upper staff begins with a *poco stringendo* marking, followed by a *a tempo* marking and a *p* dynamic marking. The lower staff begins with a *poco stringendo* marking, followed by a *a tempo* marking and a *p* dynamic marking.

Fourth system of musical notation. The upper staff begins with a *morendo* marking and a *p* dynamic marking, ending with a *ppp* dynamic marking. The lower staff begins with a *morendo* marking and a *p* dynamic marking.





MUSIK FÜR VIOLINE UND KLAVIER.

PROGRESSIV GEORDNET.

| Leicht. | | Mittelschwer. | | Schwer. | |
|----------------------------|---|----------------------------|---|-----------------------------|--|
| Erste bis dritte Stufe. | | Vierte und fünfte Stufe. | | Sechste und siebente Stufe. | |
| A. Solostücke und Sonaten. | | A. Solostücke und Sonaten. | | A. Solostücke und Sonaten. | |
| 2957 | Bach, Inventionen (Grüters). | 282/83 | Bach, 6 Sonaten (David), 2 Bände. | 3226 | Alte Meister des Violinspiels (Schering). |
| 149 | Beethoven, Op. 17 Horn-Sonate F (Hermann). | 282a/283a | — Dieselben (Schreck). | 2474 | Bach, Chaconne Dm. |
| 18b | — Rondo und Variationen (David). | 286 | — Suite, Sonate und Fuge. | 228a/b | — 6 Solo-Sonaten mit Klavier. |
| 3075a/b | David, Op. 30 Bunte Reihe (Moser), 2 Bände. | 2846 | Corelli, Folies d'Espagne (Hermann). | 2078 | Becker, A., Op. 20 Adagio. |
| 1996 | Goldmann, Op. 18 Deux Pièces de Salon. | 3076a/b | David, Die hohe Schule des Violinspiels (Hermann). | 189b | Beethoven, 2 Romanzen (Wilhelm). |
| 2475a/b | Händel, 6 Sonaten (Sitt), 2 Bände. | 1340 | Grieg, Op. 8 Sonate I F. | 13a | — Sämtliche Sonaten (David). |
| 2948 | Hauptmann, Op. 10, 3 Sonatinen (Hermann). | 287 | Hauptmann, Op. 5, 3 Sonaten (Hermann). | 3031 | — Dieselben (Joachim). |
| 1493a/b | Hauser, Lieder ohne Worte, 2 Bände. | 288 | — Op. 23, 3 Sonaten (Hermann). | 2637a/c | Bériot, Aires variés, 3 Hefte. |
| 190 | Haydn, Sämtliche Sonaten (David). | 2780 | Leclair, Sarabande und Tambourin. | 2990 | — Op. 100 Scène de Ballet. |
| 2247 | Hermann, Kleine Vortragsstücke. | 3250a/b | Moszkowski, Op. 82 Vier Stücke, 2 Hefte. | 1818 | Ernst und Prume, Elégie, Mélancolie. |
| 3229a/c | Hofmann, Op. 128 Drei Konzerte (1.—3. Lage). | 14 | Mozart, Sonaten (Hermann). | 2279 | Grieg, Op. 13 Sonate II G. |
| 1732 | Mendelssohn, Op. 4 Sonate Fmoll (Hermann). | 3315 | — Dieselben (Schnabel u. Flesch). | 2414 | — Op. 45 Sonate III Cm. |
| 2695 | Mozart, Sätze aus Jugend-Sonaten (Hermann). | 2878 | Neue Meister des Violinspiels (Sitt). | 2567a | Hauser, Op. 43 Ungarische Rhapsodie. |
| 156a | Schubert, Op. 137, 3 Sonatinen (David). | | 1. Ernst, Elégie. 2. Smetana, Aus der Heimat. | 3497 | Mahler, Adagietto a.d.5. Symph. (Wittenbecher). |
| 2747a/c | Sitt, Op. 62, 3 Sonatinen. | | 3. Grieg, Allegretto aus der Fdur-Sonate. | 2786 | Nováček, Perpetuum mobile Dm. |
| 2643 | Sonatinen-Album (Hermann). | | 4. Moszkowski-Sarasate, Gitarre. 5. Hauser, Rhapsodie hongroise. 6. Sitt, Albumblatt. | 1990 | Paganini, 4 Kompositionen (Becker). |
| | 1. Hauptmann, Op. 10 No. 1 Sonatine C. | | 7. Vieuxtemps, Ballade. 8. Sinding, Adagio aus der Suite Op. 10. | 2568a/e | Raff, Fünf Sonaten. |
| | 2. Weber, Sonatine No. 1 F. 3. Schubert, Op. 137 No. 1 Sonatine D. 4. Dussek, Op. 20 No. 4 Sonatine A. 5. Haydn, Sonate No. 1 G. 6. Mozart, Sonate No. 6 G. 7. Bach, Arie: Mein gläubiges Herz. 8. Händel, Largo. 9. Martini, Gavotte. 10. Boccherini, Menuett. 11. Haydn, Serenade. 12. Mozart, Ave verum. 13. Schumann, Abendlied. | | | 1094 | Rode, Op. 10 Air varié G (Hermann). |
| 191 | Weber, Sämtliche Sonaten (David). | | | 156b | Schubert, Duos (David). |
| | B. Unterhaltungsmusik. | | | 2368 | Schumann, Op. 131 Phantasie C (Hermann). |
| | (Bearbeitungen.) | | | 2477 | Sinding, Op. 10 Suite Am. |
| 2921 | Grieg, Op. 6, 4 Humoresken (Sitt). | 2366 | Schumann, Op. 73 Phantasiestücke. | 2827 | — Op. 30 Romanze Em. |
| 2484 | — Op. 12 Lyrische Stücke (Sitt). | 2867 | — 2 Sonaten. | 3005 | — Op. 73 Sonate Fdur. |
| 2833 | — Op. 23, 4 Albumblätter (Sitt). | 2826 | Sinding, Op. 27 Sonate E. | 3006 | Stojowski, Op. 20 Romanze. |
| 2664 | — Auswahl aus Op. 88 Lyrische Stücke (Sitt). | 3134 | — Op. 78 Cantus doloris. | 3318 | Tartini, Teufels- und Gmoll-Sonate (Sauret). |
| 2665 | — Auswahl aus Op. 43 u. 47 Lyrische Stücke (Sitt). | 3135 | — Op. 79 Zwei Romanzen. | | Vieuxtemps (neue Ausgabe von E. F. Arbós): |
| 2920 | — Auswahl aus Op. 57 u. 65 Lyrische Stücke (Sitt). | 2839 | Sitt, Op. 33, 6 Albumblätter. | 3320 | — Op. 11 Fantaisie-Caprice. |
| 1831a/b | Haydn, 6 Symphonien (Hermann), 2 Bände. | 2215 | Sjögren, Op. 19 Sonate Gm. | 3321 | — Op. 22 Morceaux de Salon. |
| 1089 | Jansa, Op. 75 Der junge Opernfreund. | 2634a/b | Smetana, Aus der Heimat (Sitt), 2 Hefte. | 3321a | — Op. 22 No. 3 Réverie. |
| 2129 | Jensen, Op. 17 Wanderbilder (Hüllweck). | 2499 | Spohr, Op. 135 No. 1 Barkarole (Hermann). | 2580 | — Op. 35 Fantasia appassionata. |
| 1413a/d | Klassische Stücke aus Werken berühmter Meister. | 1099a | Tartini, 3 Sonaten. | 2581 | — Op. 38 Ballade und Polonaise. |
| 729c | 32 Marsch- und Tanzmelodien. (Hermann.) | 1099c | — 2 Sonaten. | | Wieniawski (neue Ausg. von Henri Marteau): |
| | Meister für die Jugend (Hermann) | 2582a | Vieuxtemps, Op. 43 Suite (Arbós). | 3290/91 | — Op. 4 Polonaise, Op. 12 Zwei Mazurkas. |
| 2725 | — Band I. Haydn, Mozart. | | | 3292 | — Op. 16 Scherzo-Tarantelle. |
| 2726 | — Band II. Beethoven, Schubert. | | | 3293 | — Op. 17 Legende. |
| 2727 | — Band III. Mendelssohn, Schumann. | | | 3294 | — Op. 19, 2 Mazurkas (Obertass et Dudziars). |
| 1734 | Mendelssohn, 36 Lieder ohne Worte (Hermann). | | | 3295 | — Op. 21 Polonaise brillante. |
| 1735 | — 5 Ouvertüren. | | | 3297 | — Kuyawiak, Mazurka. |
| 392 | Mozart, 7 Ouvertüren (Hermann). | | | | B. Konzerte. |
| 2028a/b | Opern-Album (Hermann), 2 Bände. | | | 229 | Bach, Konzert No. 1 Am. (Hermann). |
| | Band I. 1. Mozart, Don Juan. 2. Figaro. 3. Zauberflöte. 4. Beethoven, Fidelio. 5. Weber, Freischütz. 6. Mendelssohn, Sommernachts-traum. 7. Wagner, Tannhäuser. 8. Lohengrin. Band II. 1. Bizet, Carmen. 2. Boieldieu, Die weiße Dame. 3. Flotow, Martha. 4. Donizetti, Die Regimentsstochter. 5. Nicolai, Die lustigen Weiber. 6. Verdi, Rigoletto. 7. Troubadour. | | | 230 | — Konzert No. 2 E (Hermann). |
| 729b | 41 Opernmelodien (Hermann). | | | 3069 | — Konzert Gm. (Schreck). |
| 3299 | Ouvertüren-Album (Hofmann) | | | 189a | Beethoven, Op. 61 Konzert D (Wilhelm). |
| | 1. Don Juan. 2. Hochzeit des Figaro. 3. Egmont. 4. Fidelio. 5. Freischütz. 6. Jubel-ouvertüre. 7. Fingalhöhle. 8. Ruy Blas. 9. Lustige Weiber. 10. Meistersinger. | | | 2989a/k | Bériot, Konzert No. 1, 2, 7, 9, 3, 4, 5, 6, 8, 10. |
| 2267 | Schubert, 12 ausgewählte Lieder (Sitt). | | | 1494 | Bruch, Op. 26 Konzert Gm. |
| 2471 | — Op. 33 Deutsche Tänze (Sitt). | | | 3073 | David, Op. 35 Konzert No. 5 Dm. (Hermann). |
| 2371 | Schumann, 15 ausgewählte Lieder (Sitt). | | | 2850 | Ernst, Op. 23 Konzert Fism. (Hüll). |
| 2370a | — 12 ausgewählte Stücke (Sitt). | | | 1091a/d | Krutzler, 4 Konzerte (Hermann). |
| 2370b | — 12 ausgewählte Stücke aus Op. 68 (Sitt). | | | 2967a/f | Leclair, 6 Konzerte (Herwegh). |
| 2372 | — Op. 113 Märchenbilder (Hermann). | | | 2642 | Lipinski, Op. 21 Concert militaire D (Hermann). |
| 2724 | Violin-Album. 30 populäre Stücke (Hermann). | | | 1731a | Mendelssohn, Op. 64 Konzert Em. (Flesch). |
| 729a | 60 Volksmelodien (Hermann). | | | 2962 | Molique, Op. 21 Konzert No. 5 Am. (Sitt). |
| 394 | Weber, 5 Ouvertüren. | | | 2193a/d | Mozart, 4 Konzerte (Marteau). |
| 2900 | Weihnachts-Album (Hermann). | | | 1991a | Paganini, Op. 6 Konzert No. 1 Es. (Flesch). |
| | | | | 3112 | Reger, Op. 101 Konzert A. |
| | | | | 1095a/f | Rode, 6 Konzerte (Hermann). |
| | | | | 1839 | Rubinstein, Op. 46 Konzert G. |
| | | | | 2976 | Sinding, Op. 60 Konzert No. 2 D. |
| | | | | 1098a/c | Spohr, 8 Konzerte (David). |
| | | | | 1098d | — Op. 47 Konzert No. 8 (Gesangsszene) Am. |
| | | | | 1098e/g | — 3 Konzerte. |
| | | | | 2823a/b | Viotti, Konzert No. 20 D, 24 Hm. (Hermann). |
| | | | | 1100a/d | — Konzert No. 22, 23, 28, 29 (Hermann). |
| | | | | 3324 | Vieuxtemps, Op. 10 Konzert No. 1 E (Arbós). |
| | | | | 2574 | — Op. 19 Konzert No. 2 Fism. (Arbós). |
| | | | | 3322 | — Op. 31 Konzert No. 4 Dm. (Arbós). |
| | | | | 3323 | — Op. 37 Konzert No. 5 Am. (Arbós). |
| | | | | 3296 | Wieniawski, Op. 22 Konzert Dm. (Marteau). |

MOZART
SONATEN FÜR KLAVIER UND VIOLINE.
NEUE AUSGABE VON SCHNABEL UND FLESCHE. No. 3315.